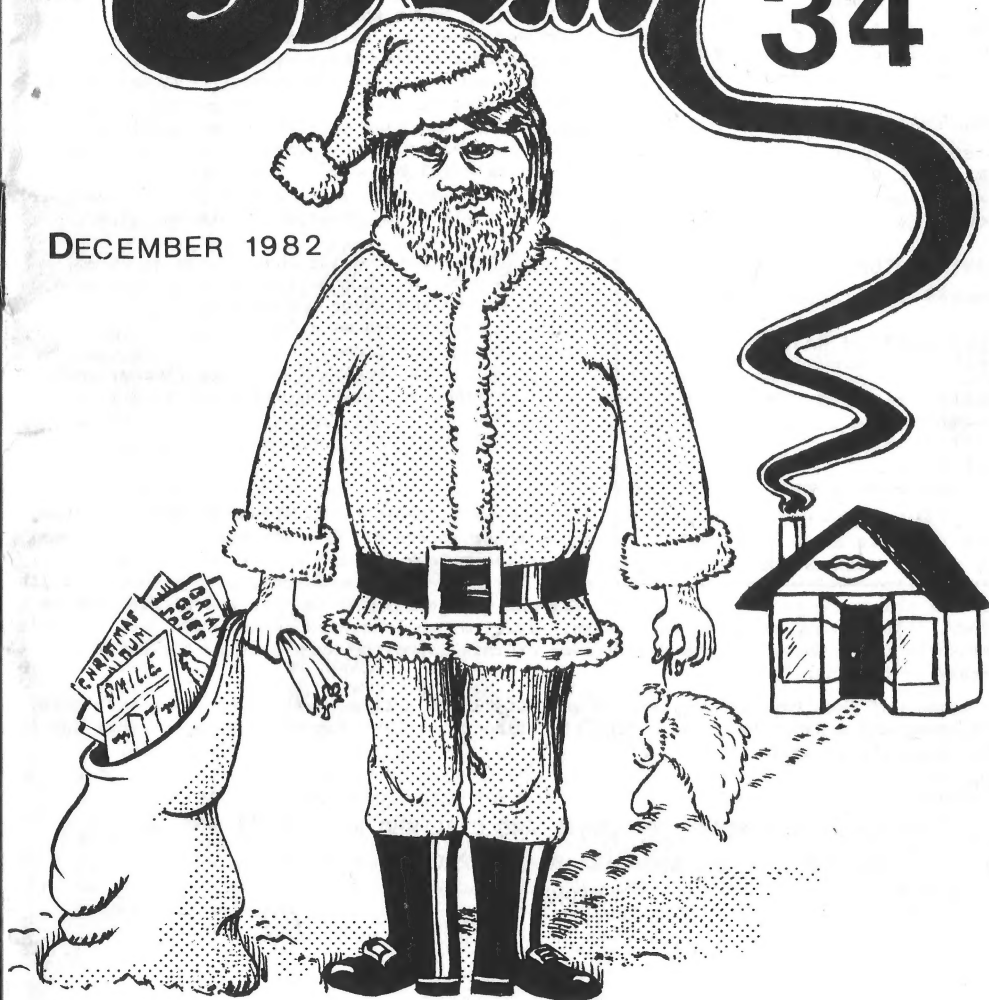


# BRACHBOY STOMP 34

DECEMBER 1982



## BEACH BOYS STOMP - DEC 1982

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to take this opportunity to thank you all for your continued support and correspondence to STOMP. Please keep sending the letters, articles, poll entries, criticisms, etc. Special thanks to Chris White for the front cover of this issue and Mark Service for putting the Crossword together.

On behalf of Ann, Roy, Trevor, Andrew and AGD, I would like to wish you all a very Merry Christmas and a Happy New Year. Yes, it's time to dig out the Beach Boys and Phil Spector Christmas albums again.

MIKE

\* HAPPY BIRTHDAY TO DENNIS AND CARL WHO WILL BE 38 AND 36 \*  
ON THE 4TH DEC AND 21ST DEC RESPECTIVELY FROM ALL AT

STOMP

-2-

## EDITORIAL

Twenty-one years is, by anyone's calendar, a long time in the field of rock, it's forever. No other band has survived for so long with the original line-up (more or less) intact; few, if any, other bands have been prolific over a lifespan even half the length of the Beach Boys', and this is something we tend to forget when we're complaining about the current state of affairs. Granted, the band have released no new material since March 1980... yes, the last solo release was last October, but do you realise that prior to those dates, the Beach Boys' machine had released over sixty singles and over thirty albums of original material? No, neither did I until I sat down and counted them... and it's by and large quality stuff as well. The point I'm labouring is that we, the fans, have no God-given right to demand so much new material each year when there is such a vast back catalogue of songs. The endless touring is only "stupid" because they're not doing it over here, I venture (and en passant, my experience of the Endless Summer Beach Boys live was immensely satisfying - at the time, they were everything the Beach Boys weren't and they were playing new material. Thankfully, the BB's are once more cutting it live.) and it keeps the coffers filled which keeps the band together - however loosely - which in turn holds the promise, admittedly fast fading of new material someday. Until then, go back to the old songs, the music which brought us all together in the first place: as Dobie Gray (almost) said:

"Thanks for the joy that you've given me;  
I want you to know I believe in your song.  
Rhythm and rhyme and harmony...  
You've helped me along,  
Makin' me strong -  
Oh, gimme the BEACH BOYS and free my soul,  
I wanna get lost in your rock & roll  
And drift away....."

and so say all of us.

AGD

With the year drawing to a close and the BB's attempting to break their record of 3½ yrs between studio albums, we can at least look forward to Carl's album in January and a new Honeys' album shortly afterwards. I'd like

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## RECORD NEWS

As the group have no album release planned (they've not even booked time in the studio yet), I shall give details of all current EMI-TOSHIBA Japan albums available. However, good news is Carl Wilson's album YOUNGBLOOD will be available from the 14th January No. CRB 25225 - see Other News for details.

The following values shown are the Japanese retail value in Yen and are as a guide only.

		<u>Value</u>
ECS 40166	BEACH BOYS CONCERT	1,500
ECS 40167	SMILEY SMILE	1,500
ECS 40168	ALL SUMMER LONG	1,500
ECS 40169	SUMMER DAYS (AND SUMMER NIGHTS)	1,500
ECS 40193-94	THE BEACH BOYS*	3,000

\* This album set (2 Lp's) is a compilation simply called THE BEACH BOYS and contains:  
 Surfin' USA/Surfer Girl/Then I Kissed Her/Wendy/Do It Again/Bluebirds Over the Mountain/  
 Surfin' Safari/Little Honda/In My Room/Darlin'/California Girls/Shutdown/Dance Dance Dance/  
 Wild Honey/Barbara Ann/Help Me Rhonda/I Can Hear Music/Fun Fun Fun/Do You Wanna Dance/  
 Wouldn't It Be Nice/Friends/Good Vibrations/Sloop John B/Cottonfields/Don't Worry Baby/I Get  
 Around/God Only Knows/Heroes and Villains

ECS 70103	THE BEACH BOYS '69 (LIVE IN LONDON)	2,300
ECS 70104	SURFIN' SAFARI	2,300
ECS 70105	SURFIN' USA	2,300
ECS 70106	SURFER GIRL	2,300
ECS 70107	LITTLE DEUCE COUPE	2,300
ECS 70108	SHUT DOWN VOL.2	2,300
ECS 70109	TODAY	2,300
ECS 70110	PARTY (Complete with fan photos)	2,300
ECS 70111	PET SOUNDS	2,300
ECS 70112	WILD HONEY	2,300
ECS 70113	FRIENDS	2,300
ECS 70114	20/20	2,300
ECS 90022	ENDLESS SUMMER	2,800
ECS 90026	SPIRIT OF AMERICA	2,800
ECS 90057	ROCK 'N ROLL BEST 20*	2,800

\* Another compilation album containing: Surfin' USA/Surfer Girl/Be True To Your School/Fun  
 Fun Fun/I Get Around/Don't Worry Baby/When I Grow Up/Little Honda/Wendy/Dance Dance Dance/  
 Do You Wanna Dance/Help Me Rhonda/California Girls/Barbara Ann/Sloop John B/Good Vibrations/  
 Heroes and Villains/Darlin'/Do It Again/I Can Hear Music

ECS 90108

BEACH BOYS - BALLADS\*

2,800

\*Track listing: Good Vibrations/Surfer Girl/Don't Worry Baby/Girls On The Beach/She Knows Me Too Well/In My Room/All Summer Long/There's No Other/I'm So Young/Caroline No/Sloop John B/Hushabye/Wendy/Please Let Me Wonder/Spirit of America/God Only Knows/The Warmth of the Sun/Graduation Day/Keep an Eye on Summer/Auld Lang Syne

ECS 50063-69 THE CAPITOL YEARS

12,600

(as per the World Records Set - value is based on  
1,800 Yen per disc)

ECS 27004 BEACH BOYS MEDLEY (long version)\*

1,200?

\* This 12" single contains: A. Good Vibrations/Help Me Rhonda/I Get Around/Little Deuce Coupe/Little Honda/Hawaii/409/Noble Surfer/Dance Dance Dance/Shut Down/Surfin' Safari/Barbara Ann/Surfin' USA/Fun Fun Fun. B. Surfer Girl/Girls On the Beach/Ballad of Ole' Betsy/We'll Run Away/Caroline No/The Surfer Moon/In My Room

All Japanese records come with an insert of lyrics, some of which are hilarious as they're so inaccurate.

In the next issue I shall attempt to list all Jan & Dean albums available in Japan, as most of their original Lp's have been reissued there.

In STOMP 29 we mentioned that some Superstocks LP's had been reissued in Japan. We got the information from a Sale List but have been unable to get these by ordering them on the numbers given, i.e. SCHOOL IS A DRAG (CALIF 102 st.), THUNDER ROAD (CALIF 103 st.). Can anyone give us more details, if so please write to either myself or to Mike at the STOMP address, we are very interested in getting hold of the correct numbers. Thanks.

TREVOR

### CONVENTION QUIZ ANSWERS

Many thanks for all your kind comments (and criticisms) on the Convention. We have noted these and it will enable us to make any improvements/adjustments for next year's Convention. The following is the answer to that 'infuriating' quiz which was put together for us by Radio West DJ Dave Glass - many thanks Dave. They are in order:

- |                      |                                 |
|----------------------|---------------------------------|
| 1. Dance Dance Dance | 6. Spirit of America            |
| 2. California Girls  | 7. Little Honda                 |
| 3. Fun Fun Fun       | 8. God Only Knows               |
| 4. Little St. Nick   | 9. Here Today                   |
| 5. Surfin' USA       | 10. The Girl from New York City |

The quiz was won by James Crowther who managed to get nine of them right, only one of which was in the right order. Somebody else also got nine correct but lost out because none were in the right order. The winning prize was both volumes of the difficult to find Hollyridge Strings play the Beach Boys songbook. We will be doing something similar next year.

MIKE

### POLL FROM STOMP 33

Due to the wide scope of songs chosen (over 100 different titles have been voted for already) the poll results will be held over until the next issue, and that many of you have yet to compile and enter your top ten Beach Boys songs. To tempt you to enter (and to provide a fair representation) I shall be giving away photo copies of some old Beach Boys 'Let It Rock' magazine articles to various entrants drawn out at random.

MIKE

## YOUNGBLOOD REVIEWS

### THIS IS MORE LIKE IT...

Ah, what a difference a producer makes! YOUNGBLOOD is at least a 200% improvement on CARL WILSON for the simple reason that James William Guercio had little, if anything, to do with twiddling the knobs which is why, even if the majority of the songs show minimal progression, at least they sound much better. Where Guercio aimed for precision and nine times out of ten achieved sterility, Skunk Baxter went for a more 'open' feel, resulting in a generally warmer and more listenable album; sitting through CARL WILSON was less of a pleasure than a duty. The programming of YOUNGBLOOD is also a distinct improvement, alternating moods rather than an up side and a slow side, and an increase of titles from eight to eleven can only help matters along...

Having said this, in terms of composition YOUNGBLOOD differs very little from the CARL WILSON (Carl Wilson?) formula - there are rockers and there are smoochers, the two exceptions being non-CW compositions and, perhaps disquietingly, among the better tracks. The title cut, a bluesy slope with even more dead air than The Little Girl I Once Knew (yes, it is possible...) features the Wilson chords at their grittiest and greasiest, set against a sassy chorus line. What You Do, a John Hall song, was added to the LP after CBS/Caribou returned the tapes with a request for more commercial material and was obviously cut with a single release in mind. A bouncy track, it brings to mind Paul Simon's Late In the Evening with it's fractionally sub-disco beat and overall energy; Carl's echoed vocal is especially notable.

The same cannot be said of John Fogerty's Rockin' All Over The World, however; to those raised on either the Creedence or Status Quo versions, Carl's attempt is at best lame, more honestly plain filler and poor fare that. Carl's phrasing is remarkably off for most of the track, which is itself generally uninspired. A bad way to close the first side.

Thankfully, the remainder of the rockers are at least competently performed and, equally thankfully, don't suffer from the overlong fades of the previous album. To Early Too Tell - which features Myrna Smith's only obvious vocal of the whole set - is maybe a better live number... but perhaps my judgement is clouded by the fact that, along with Time (not Dennis' song), the song is taken at slightly too fast a tempo, giving the impression that the tape was sped up at some stage. What More Can I Say is based upon a riff not utterly dissimilar to that of The Grammy and drives along at the optimum pace and volume to pleasing effect. She's Mine, the following cut, suffers a mite from a plodding verse, but the chorus redeems.

The four ballads highlight a dilemma of which Carl appears apparently ignorant - however much of a frustrated rocker he may be, his true forte is the slow, melodic number, to which his voice is infinitely more suited (on disc, at least). Givin' You Up, the sequel/alter ego of Angel Come Home in all aspects, quite simply curls the toes with it's gentle intensity of lyric and building track. Billy Hinsche's Another Night Alone suffers somewhat in following, but is nonetheless pleasant for that. Part Of The Times again evokes memories of The Grammy with it's counter-chorus and interesting change up to the chorus proper. though the instrumental passage in mid-song is maybe a touch too heavy... If I Could Talk To Love, with it's gentle production and muted horns, sounds uncannily like a Chicago out-take and is none the worse for that.

And there you have YOUNGBLOOD, an album which once looked like another prime candidate for the vaults. I must confess to being agreeably surprised at how good it's turned out to be, but also a little concerned that it is, in essence, more of the same only with a better production this time round. In fact, YOUNGBLOOD is, if anything, further removed from the Beach Boys mould than was CARL WILSON, with even fewer harmonies, so be warned - this isn't a surrogate BB's disc (as was Mike's solo effort) and new listeners should approach with this firmly in mind. This isn't to say it's bad.... just different. I for one will be much happier when Mr. Wilson realises he can't write or perform (on record) a decent rocker to save his life and turns his undoubted talents to slow and mid-tempo ballads... until then, YOUNGBLOOD will suffice and I'll forget about the previous aberration, O.K.?

Oh, and one further thing; will someone please tell Carl he's his own best producer?

AGD

There's a lot more packed into YOUNGBLOOD than there was on the CARL WILSON album, and for me another immensely enjoyable album. However, this album does reflect more confidence, and the difference in production is very obvious.

Quite a few rocky numbers starting with What More Can I Say, which is an excellent number with all the right ingredients. She's Mine sounds too heavy, with an over enthusiastic guitar which appears too often on the album. The following track is Carl at his best (and I couldn't agree more with AGD - just for once Andrew! - Carl has a beautiful voice and is at his best on slow and mid-tempo numbers) with Givin' You Up, sad lyrics with a moving build-up towards the end make it a powerful song. Billy Hinsche's song Another Night Alone is again, a stirring number, with predominant sax and drums, yet no heavy guitars. Side one finishes on Rockin' All Over The World - well, you either like the song or you don't, and whilst I don't think it is very good it does grow on you, if only for the chorus at the end when the backing is dropped for a round of 'I like it, I like it...'.

At the time of writing I'm not sure which track will be released as a single but they must surely use What You Do as it's such a catchy number, although it sounds out of context with the rest of the album, it's got all the qualities of a good single, as opposed to the title track Youngblood, although well arranged and Carl sings this rather blues number really well, it doesn't have that instant appeal of What You Do. Part of The Times at first sounds like another beautiful ballad but then gets very heavy which seems to spoil it. On the next track Myrna Smith's presence is very obvious in the rocky Too Early To Tell, and is even farther removed from the Beach Boys style than the rest of the album. If I Could Only Talk to Love is irresistible, as only Carl can do it, a really beautiful song. Finally, the fast tempo of Time is a bit unsettling on first hearing, but not a bad track for it.

Track Listing: Side one: What More Can I Say (Wilson/Smith), She's Mine (Wilson/Smith), Givin' You Up (Wilson/Smith), Another Night Alone (Billy Hinsche), Rockin' All Over The World (John Fogerty). Side two: What You Do (John Hall), Youngblood (Leiber/Stoller), Part Of the Time (Wilson/Smith), Too Early To Tell (Wilson/Smith), If I Could Only Talk to Love (Wilson/Smith), Time (Wilson/Smith)

ANN

\* CONGRATULATIONS TO INGEMAR GUSTAVSSON AND WIFE ON THE BIRTH OF THEIR SON A FEW MONTHS BACK  
CHRISTENED CARL DENNIS \*

'THE BEACH BOYS WISH YOU A VERY MERRY CHRISTMAS'\*

While the idea of a popular rock group recording an album full of Christmas songs may seem rather strange today (can you imagine Spandau Ballet's Christmas Album); back in the 60's it was quite common. Elvis, The Miracles and The Supremes, amongst others, all put out Xmas records, and so, in 1963, did Phil Spector featuring most of his famous artists, it is generally considered to be the definitive rock Xmas album, and doubtless the desire to emulate his hero was one of Brian Wilson's reasons for wanting to put out his own Xmas record.

The Beach Boys Christmas Album was released in October 1964 (one of four BB's albums to be released in that year) and rose to No.6 in Billboard's Top Xmas Sellers chart at the beginning of December - subsequently re-appearing for a few weeks each Christmas for the next four years. The record is a definite curio, featuring one side of Brian Wilson songs and one side of Christmas standards. Brian's songs (although all are about Xmas) are fairly conventional Beach Boys material, while the standards boast 'orchestral special arrangements' by Dick Reynolds; with a forty-piece orchestra. Dick Reynolds, you will recall, re-appeared later in the BB's career when he worked with Brian on some of the songs on ADULT CHILD (including It's Over Now and Still I Dream Of It) in 1977.

cont/....

\* Beach Boys Christmas Album went 'Gold' earlier this year 18 yrs after its first release

His arrangements on the Xmas album are, of their kind, quite good on the whole - but they are far removed from rock and roll and are sometimes overelaborate Brian's vocal arrangements, however, are guaranteed to please and recording with the orchestra must have been good training for when he came to do his own (superior) symphonic arrangements on PET SOUNDS and SMILE.

To be honest the Xmas album won't be remembered as one of Brian's best efforts (it pales in comparison to Spector's album) but it has some good moments and features at least one Brian Wilson gem in Christmas Day, a great song which features Al Jardine's first lead vocal with the Beach Boys.

Little St. Nick and The Man With All The Toys were both singles, although neither was a hit. The album version of Little St. Nick lacks the extra percussion (sleigh bells etc.) which adorned the single. Santa's Beard is an attempt at humour and Merry Christmas, Baby is another song available in two versions. Stereo copies have an extra repetition of the last verse and lasts about 30 seconds longer than mono copies. The best of the orchestrated songs is a version of Blue Xmas which shows how good a singer Brian once was. The singing is also good on the close-harmony renderings of We Three Kings, White Xmas and I'll Be Home For Christmas, but Santa Claus is Comin' To Town is awful. Reynolds arrangement is really corny, and Mike Love veers all around the right notes without hitting any of them. Get Springsteen's version instead. Frosty the Snowman is a bit better however, with jazzy horns that are faintly reminiscent of the title track from PET SOUNDS. An a capella performance of Auld Lang Syne (marred by a bungled and embarrassing spoken greeting from Denny) rounds things off in suitably festive manner, although a superior version (without the message) can be found on the World Records Boxed Set.

Not content with this Yuletide offering, the Beach Boys returned to the Xmas theme twice more. Once with the Child of Winter 45 and also, incredibly, with another Christmas album which was put together in 1977 but was rejected by the record company and never released... take it from here AGD...

MARK WRIGHT

### CHRISTMAS IN FAIRFIELD

For reasons which totally escape me, an item usually found high on any 'things-I'd-like-to-see-the-BB-do' list is the release of a new Christmas album by the lads. The fact that (a) such an artefact is almost unlistenable for ten months out of twelve and (b) anyone who thinks it would be as polished a product as the 1964 release needs their ears testing, is apparently beside the point...

In 1977, however, it seemed that a new Beach Boys Christmas album was a distinct possibility... but before I outline why, if it had seen the light of day, it would have been the worst album the band had ever released, a brief explanation as to why it remains part of the BB legend.

In the early fall of 1977, the Beach Boys weren't simply in bad shape, they'd effectually disbanded altogether following a much-publicised back-stage slanging match at the Central Park free show, the combatants being Dennis and Steve & Stan Love. In turn, this set-to was a logical culmination of the events of the preceeding summer; the commercial failure of LOVE YOU, the shelving of NEW ALBUM, the increasing strain with Warners (not helped by the band signing to CBS more or less behind the Company's back), Mike's acquisition of Brian's corporate vote (ensuring that the TM bloc could out-vote the Wilsons on any subject), Dennis' critical success with his solo project and Brian's recurring personal problems. The split was brief - a matter of weeks - but very messy and costly; it was reliably reported at one point that Carl and Dennis had been dismissed from the band! Eventually, the situation resolved itself, the unifying factor being not any personal reconciliation but the very real possibility that the CBS contract might be cancelled, leaving the band with no label and some \$1½ million the poorer after returning the CBS advance. Victims of the split nonetheless, were a projected European tour and the final Warners album, ADULT CHILD:



neither the Love/Jardine axis nor the Warner management thought much of it, and suddenly the band found themselves an album short...

Which is why, one assumes, the notion of a seasonal set was conceived, and why Mike & Al, pausing only to collect Brian, a fistful of old tracks from the vaults and about \$½ million worth of recording equipment, made tracks to the Maharishi International University with the intent of recording said album. Carl and Dennis made flying visits (more for the sake of CBS than anything else, one imagines), and the result was that in the late fall, Warners were presented with the master tape of MERRY CHRISTMAS FROM THE BEACH BOYS.

The Company took one listen - maybe two - and bounced the tapes straight back, with a note to the effect that no way would they ever release this!

What was so bad about the album? Well, it starts perkily enough with Christmastime is Here Again, better known as the Peggy Sue track with seasonal lyric, lotsa sleigh bells and a pretty fine lead from Al. So far, so good, but then things go downhill slightly on the next cut, Child of Winter; for reasons bestknown to themselves, the band remixed the instrumental track and Mike re-recorded the lead vocal, resulting in a very tired 'new' version of the 1974 single. About the only untouched portion was Bri's mid-song rap.

Winter Symphony redresses the balance to a degree, being an all-purpose winter song with typical Brian lyrics and a very good BW lead vocal. Nice horns, too... the only snag is, it wasn't new, being one of the things Brian knocked out during an idle moment in the mid-seventies. Side one closes with two songs whose inclusion on an Xmas LP strains the seasonal parameters considerably. Seasons in the Sun contains not a single reference to winter, much less Christmas, whilst Michael Rowed the Boat Ashore, though possessing religious overtones and a barrage of "hallelujahs" in the backing vocals, is hardly a traditional carol. On the other hand, both songs are rather good (in the case of Michael, in my humble opinion, one of the best things they've ever done), accounted for by their being seven and nearly two years old respectively. Given the internal disarray of the band at the time (and now, come to think of it...), the chorus of Seasons in the Sun had/had an uncannily accurate ring to it; "We had joy, we had fun/We had seasons in the sun/But the wine and the song/Like the seasons, have all gone/All our lives we had fun/We had seasons in the sun/But the stars we could reach/Were just starfish on the beach."

Side two promises great things, opening with the first truly new song, Dennis' Holy Evening, based on a simple one-hand piano figure, replete with the usual twists and changes, loose yet dense textures and an affecting D. Wilson vocal and production. A loose description would be Baby Blue meets Thoughts of You, or in other words, great.

The remainder of side two comes nowhere near the quality or depth of Holy Evening; frankly, it's a disaster. According to Byron Preiss, Christmas Day is an upbeat song; if this is so, then Brian Wilson is a happy, healthy and fulfilled artist without a care in the world. Not to put too fine a point on it, Christmas Day is awful, and Mike Love has never sounded worse, or more completely bored; the word 'dirge' assumes new dimensions after exposure to this aberration, which plods along with no drive, inspiration or emotion, and with some truly wretched lyrics - "In your prayers and meditation/You can find your consolation/And the gospel choir's chorus/Tells of the love the Lord has for us". What makes the song even worse is that, in a few of the earlier lines is the germ of a good song concept, i.e. how it feels to be alone or travelling over the festive season. The subsequent treatment kills that stone dead, as does the music (which sounds to me more like Celebration than the Beach Boys; ditto the backing vocals).

Go and Get That Girl is only marginally better, being possessed of at least a modicum of energy (and the smallest lyrical change, thus enabling it to qualify - just - as a Christmas song), but also being apparently performed by Celebration, and with Carl in terrible trouble trying to find the correct key and phrasing (for those of you on the edge of your seats... he doesn't make it, though not for want of trying). The absolute nadir of the whole set follows; referring to the Preiss book once more, Santa's Got an Airplane is "a bubbling, upbeat song"... well, not quite. What it actually is, is HELP is on the Way, pared back to the banjo/marxiphone track, slowed down, overdubbed with a clumsy organ track



and married to a terminally lame Mike Love lyric, updating the saga of Little St. Nick. Once again, Mike delivers such gems as "A 747 with a super-speed clutch/To get around as fast as he can/Special cargo doors so he can load as much/As he needs to accomplish his plan" with a complete lack of enthusiasm (as well he might!). HELP is on the Way was a very pretty - if dumb - song; this isn't even dumb or funny. It's RUBBISH!!:

After the abomination of Santa's Got an Airplane, I Saw Mommy Kissing Santa comes over as just plain wierd. Over a track originally intended for Hey There Moma, Matthew Jardine breathlessly intones the verses while Dad handles the chorus (backed up by sundry Jardine and Wilson offspring). The sax break closing the song (and the album) is easily the best aspect of the piece.

So, to sum up, the Beach Boys presented to Warners an album of ten songs, comprising one stunning new track, four archive cuts of varying merit, a less-than-wonderfully re-mixed collectors item and four dollops of unadulterated crud... and they wondered why it came back at the speed of light?

(For the record, some of the MERRY XMAS material did eventually see the light of day, on the almost equally lame MIU album and on the CELEBRATION LP. The former utilised Peggy Sue (with the original lyric restored, of course), the Bells of Christmas track (= Belles of Paris) and - with minor lyrical surgery - Mele Kaliki Mako, otherwise known as Kona Christmas (I'll leave you to work out which track that became...) Go and Get That Girl, of course, showed up on the 2nd Celebration LP).

AGD

### HONEYS/AMERICAN SPRING CORRECTIONS & ADDITIONS

Having decided to hold over the final part of the Honeys/Spring articles until the next issue, by which time the Rhino album should be either available or imminent, now seems an apposite moment to take time out to stamp on the gremlins that made it through the checking stage and slip some more leaves into the Honeys/Spring file.

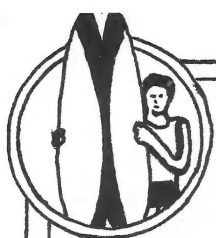
O.K., so I was wrong; the Honeys do sing backgrounds on Duane Eddy's Dance With the Guitar Man (October 1962) and Your Baby's Gone Surfin' (August 1963) - that'll teach me to rely on memory rather than get down to actually listening to the songs in question! From Jimmy With Tears was recorded in May 1963 and not during the abortive Lp sessions as stated. According to Ginger, Murray did produce I Know You're Gonna Be Allright; however, as some of her recollections have been proven to be incorrect, and having actually heard the track, I'll hold that Bri had a finger in the pie somewhere. A backing vocal which should have been mentioned was Guess I'm Dumb (June 1965) by Glenn Campbell; I think this is the only song which features both the Honeys and the Beach Boys backing someone else up.

The Laughing Gravy saga is now the subject of a lively correspondence between Brad Elliott and myself (on a good-humoured level, I hasten to add!). The instrumental track is indeed a SMILE out-take, but the presence of Brian and the girls has been questioned; according to Brad's exhaustive research, they appear only on the 1972 Jan & Dean version. My ears tell me that Brian's doubling some of Dean's vocals (I'll concede the giggles on the fade could be anyone...) - watch this space for updates.

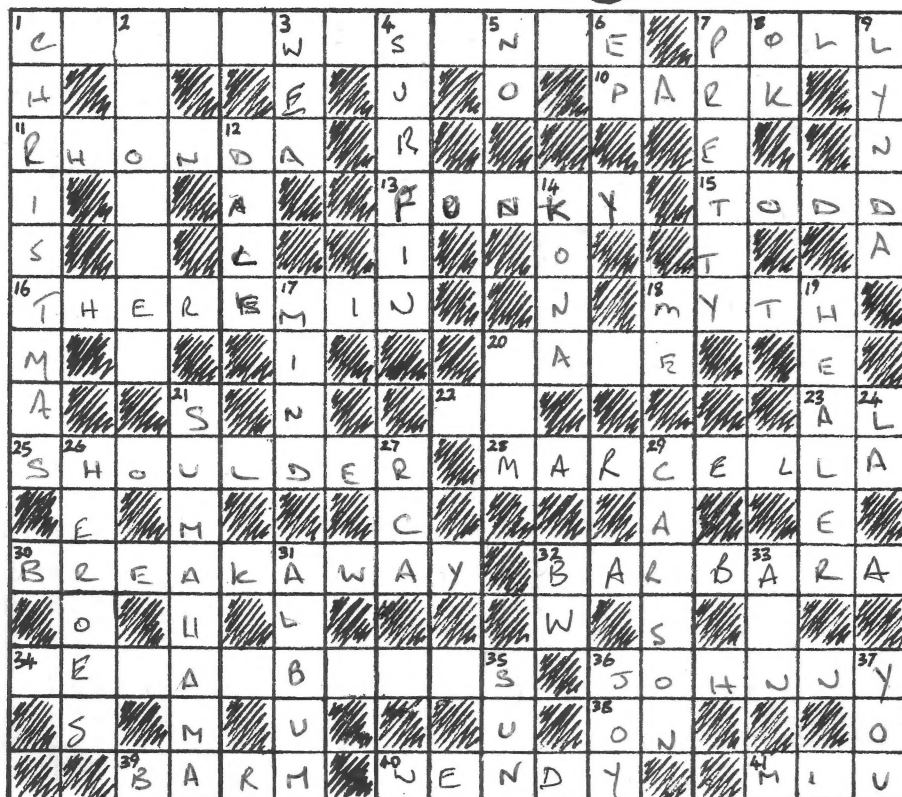
During a recent Transatlantic phone conversation, Steve Desper told me of some Spring tracks left over from the album sessions. "There were three or four cuts, pretty well finished... can't remember the titles, though".

Finally, returning to the present, I'm attempting to negotiate with Rhino Records a bulk purchase of the new Honeys album, so if you definitely would like a copy, drop me a line at 5 Middlefield, Farnham, Surrey, GU9 8PZ and I'll get a list together. At the moment, I can't advise any price, but Rhino Lps in the States go for about \$9; the idea behind a bulk purchase is that it's proportionately cheaper to ship, say 25 albums in one package, than 25 parcels of one album each. Hopefully, by the time you read this, I'll have more information on both price and what tracks are actually on the album - but it seems a reasonable supposition to expect at least one Brian Wilson track.

AGD



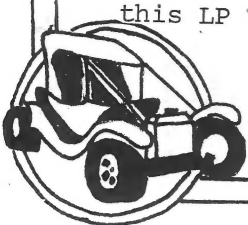
# Beach Boys



## CLUES



1. Bess can see in (anag)
7. What's your opinion of this STOMP feature
10. You can do lots of these all over the USA
11. She gave Al his first lead vocal ✓
- 13.& 7.↓ 'She values flowers more than gold' ✓
15. He covered Good Vibrations on his own ✓
16. It provided the Good Vibrations ✓
18. Tom Nolans saga became David Leafs... ✓?
20. Bob & Sherry's Surfer Moon is this
22. The groups early albums hardly deserved this name
23. He gave up the Beach Boys to become a dentist ✓
25. A place to put your head ✓
28. Caroline, Anna Lee, Dierdre.....? ✓
30. Brian co-wrote this with 'Reggie Dunbar'
- 32.& 33.↓ 'Oh that'll never be a hit again' Jan Berry
34. Tell us the name of your favourite.....?
- 36.& 29.↓ 'who's the man that we admire?' ✓
38. Hopefully this is where the Beach Boys are goin' ✓
39. In this yard the chickens do their number ✓
40. She & Mike 'went together for so long' ✓
41. Brian's last released lead vocal is on this LP ✓
1. A Beach Boys album that comes once a yr ✓
2. A record label to hang on to
3. There's a badly titled compilation on this label ✓
4. This is what started it all ✓
5. Brian's plea to Caroline ✓
6. Four by the Beach Boys is one of these ✓
7. see 13. → ✓
8. If Mike says it is, then it must be ✓
9. 23. → lady ✓
12. The 'King of the surf guitar' ✓
14. You must drink coffee at this surf spot ✓
17. It's there in the back of Brian's what? ✓
18. Who's she so good to? ✓
19. Anna Le s profession ✓
20. The Four Speeds had to get this
21. A song in oriental vein (no, not Rittle Honda) ✓
24. It Ain't Heavy, it's a Beach Boys album ✓
26. Brian is definitely one of these ✓
27. California Music's record label ✓
29. see 36. → ✓
31. When they are going to do it (we hope) ✓
32. Initially, a great songwriter
33. See 32. →
35. What to rely on for warmth ✓
36. The group had none of this with Seasons in the Sun ✓
37. Who do they love? ✓



## LOOKING BACK WITH JACK

Next to Mike Love, Marilyn Wilson and (if I've got anything to do with it) Bruce Johnston, Jack Rieley has had the worst press of anyone connected with the Beach Boys over the years on reflection a slightly unfair state of events as almost the only source of Rieley info - the Nick Kent articles of 1975 - contain substantial inaccuracies, which are invariably repeated in other articles or books despite the NME having printed a retraction a week or so after running the series.

Thus a phone message telling me that Jack was in London briefly (with Kool & the Gang) prompted some rapid dialling on my part, and God bless whoever it was on the Carlton Tower switchboard for putting me straight through to Jack's rooms without asking (a) who I was and (b) what I wanted. The man himself seemed a mite surprised that anyone should want to interview him, but, despite a tight schedule promoting Kool's chart single, agreed to be grilled, and a Sunday afternoon session with tape recorder proved highly enlightening, as you'll see below. Needless to say, I now realise that there were several dozen other topics I should have raised, but as, at the time, I didn't know how long I was to be granted, I decided to stick with the basics.

After dispensing with the subject of the Kent articles, regarding which Jack merely observed that "...I had to get a lawyer", we began at the beginning.

AGD: There are two versions of how you became involved with the Beach Boys, so was it meeting Brian in the Radiant Radish or via the interviews on your Pacifica radio show

JFR: I first met them through the radio show, which was a series of four or five hour-long interviews with the band. That was in 1970.

AGD: After which you became their publicist and, eventually, unofficial manager.

JFR: I think the title was Director of Career Services & Management, or something like that...

AGD: Which is where you coined the slogan "It's now safe to listen to the Beach Boys again". Could you explain that, because it's something of a strange statement.

JFR: It came about because, at that time - and I guess this was what prompted me to get involved with them after the interviews, when I was approached by Brian and Carl particularly - it came about because, up to that point they were still wearing those silly white suits, which in 1970 was a very unpopular thing to do. In 1970, Americans in particular were into demonstrating against Vietnam, what happens to four people at Kent State University, and the Beach Boys were considered by many to be artefacts from another era who had no place in that society. As a result, their record sales and concert appearances suffered and they had just lost an audience; I think SUNFLOWER had done sales of 28,000 in the States up to that point. So I got them out of those clothes, encouraged them to wear whatever they wanted to, and we changed the show around which, as I'm sure you know very well, was a 45 minute string of hits, and allowed them the opportunity to perform material which was a little more difficult to do live and might not elicit the same 'three-screams-enough-time' to move onto the next song... instead to play songs they enjoyed doing and therefore take advantage of some of Brian's better material from PET SOUNDS - for example - as well as some of the better new album material from that time on. So, "It's safe now..." came about, as I recall, from a letter from a fan in Fort Worth, Texas, and I used it as the basis for the campaign.

AGD: Moving on to the first album you were involved with, SURF'S UP was originally called LANDLOCKED...

JFR: That's right - I still have the cover. It's black background with bold white letters "The Beach Boys - LANDLOCKED". That's all.

AGD: Now, according to an immense book by Brad Elliott, there's a tape in the Beach Boys' vaults labelled "2nd Brother Records album" which has two SURF'S UP tracks on it, along with others which either came out later or are still unreleased. If I gave some titles, could you identify them?

JFR: O.K.

AGD: Loop de Loop.

JFR: That was to go on the album.

AGD: H.E.L.P. is on the Way.

JFR: No, not that one.

AGD: Big Sur - a different version.

JFR: No, nor that one. San Miguel was, and Good Time.

AGD: When Girls Get Together.

JFR: Right.

AGD: Fallin' in Love.

JFR: No.

AGD: A different version of 'Til I Die, a much longer version.

JFR: I never heard a longer version... Sorry, I heard a longer version, but it was a longer fade, and the fade as it is is very long.

AGD: This one had a very long instrumental opening.

JFR: I don't know it... I don't recall it, anyway; I shouldn't say I don't know it.

AGD: Now, Bruce Johnston has claimed that you made it look as if Brian was more than just a visitor to the sessions. Could you comment on that?

JFR: It's not true... I'll say it more boldly - it's a falsehood. Brian took an active part in the re-recording of Surf's Up. There were many thoughts, and we had hoped at the time that Brian was going to do the lead vocal. As it was, on the day Brian felt that he couldn't pull it off, and Carl became very emotional, feeling that he couldn't take his brother's place on this almost holy track. With a lot of encouragement from myself and Brian, he did, and sang it marvellously. Brian was very present, though this is not to reduce the absolute master role of Carl, without whom that track couldn't have been recorded, and that goes for the whole album and several to follow.

AGD: I think Bruce was hinting that the entire SURF'S UP album had less involvement from Brian that we were led to believe.

JFR: Let me think... Long Promised Road was something Carl and I did, as was Feel Flows. Of course, Brian did 'Til I Die - I think even Bruce would have a hard time disputing that. A Day in the Life of a Tree was Brian; the fact that he tricked me into singing it is another story, and a part of Brian's personality which I think I appreciate very much.

AGD: Tricked?

JFR: I was sure Brian would sing that song, and he said "Well, you show me how to sing it". This was in the living room studio, and I said "sure". He said "I'll just go into the control room", and after I'd gone through a take, I said "That's not exactly what I mean", so Brian said "Well what about if you do this line a little different?" I had done it all up to the falsetto, because I didn't think I could sing that high, and I said something on the tape like, "here you do the falsetto", so Brian asked me if I would do that as well because he wanted to see if the two shades of voice would work together. By this time I saw that Brian was up to something but I didn't really know what and, as I recall, he came out of the control booth smiling and said "Hey hey, you've just done it!"

AGD: Wonderful... moving on, you've got a sleeve credit on the SPRING album.

JFR: I wonder why... oh yeah, I sang some backgrounds on that album.

If you gave me some titles...

AGD: Tennessee Waltz.

JFR: Yes, I sang on that.

AGD: Awake.

JFR: I don't even remember that one.

AGD: Sweet Mountain.

JFR: I think I sang a bass line on that.

AGD: Down Home, Everybody.

JFR: Maybe on Down Home... definitely not Everybody.

AGD: O.K.... In 1972, we all read that SMILE was about to be released...

JFR: SMILE was to have been released. We dug out the tapes and listened to them at great length. Carl was living on Coldwater Canyon at the time and we had a two-track recorder and all the tapes over there, especially Fire. The tapes were very brittle and when we were winding back Fire, a bit of tape snapped, probably about an inch needed to be spliced back in. Anyway, it was very, very late at night, I went back home to Topanga Canyon and when I came back the next day, it seemed that Marybelle, the maid, had thought that that inch was to be thrown away, and we had to retrieve it from the rubbish; otherwise, that little bit - not much, but enough - of the Fire tapes would have been gone forever. I have no idea where they are now, of course.

AGD: Why was the project announced and then dropped?

JFR: It wasn't dropped, really. It was announced because the group had agreed to it -



agreed with Warner Brothers to do it, as a matter of fact - and then it started to get postponed and postponed, and by the time I left, I don't know what had happened.

AGD: Was a master tape for SMILE ever prepared?

JFR: No, not while I was there.

AGD: Also in 1972, we had the CARL & THE PASSIONS album which, to be honest, I find not very listenable. Why was it, not to put too fine a point on it, such a mess?

JFR: I don't really know, except that it was a big rush to do it, with a lot of touring in between. I know my heart certainly wasn't in it. At that time there was also an awful lot of turmoil going on; Bruce leaving the band in the middle of the project, Blondie and Ricky coming in, Nick Grillo making his departure. There were too many other things going on; the record shouldn't have come out when it did. It would have been a much finer record had it come out later.

AGD: Speaking of Bruce leaving...

JFR: I was waiting for this question - did I fire him or not, isn't that it?

AGD: Well... Bruce says he left because he was feeling unhappy and there was a general meeting. Brian has been quoted as saying that Bruce had a horrible row with you and was gone the next day... so can we have your recollection of events?

JFR: There was a general meeting, held on the balcony of Brian's house in Bellagio Drive, and it was the majority feeling that the band would be better off without Bruce, and I think he felt that too, so he left.

AGD: That would appear to settle it. Much of 1972 was occupied with the Holland ep isode; whose idea was that?

JFR: Carl and I decided it. I wanted to get back to Holland desperately.

AGD: Were you pleased with the results?

JFR: Oh yes.

AGD: Even when Warners rejected the original master tape?

JFR: Oh, definitely; they were right. I was still in Amsterdam when David Berson called me and said, "We've heard that Brian's got a song, we don't feel there's a single on the LP and we don't want to accept it as it is". I got very upset and angry, but he was right. I flew to California, refused to even go to my home, instead checked into a Holiday Inn in Hollywood, and I wrote the lyric to Sail on Sailor there, in that room. The lyric turned out to be what it is, for better or worse, because I was in such a foul mood... on reflection, I'm pleased that I was put in that mood. The title wasn't mine - I think it was thought up by Tandy Almer.

AGD: Apparently Sail on Sailor had been conceived and recorded way back in 1971 - a different version with different lyrics.

JFR: No, not at all. That was probably experimentation with different ideas... there are so many songs on tape. There's a song called Burlesque, which I think is the best thing Brian and I ever collaborated on.

AGD: Ah, now that's interesting, because that title has long been thought not to exist.

JFR: Oh, it does... matter of fact, when I last saw Brian he and I sang it together - this was just three, four months ago.

AGD: Could you sing a bit for me now?

JFR: "Tantalation and hot glowin' skin/Sun's 'bout to rest..." I don't remember how it goes just now. Michael Love took me aside and said "That record will never come out".

AGD: Just to tie up a loose end, that wasn't one of the songs you played on a 1971 radio show?

JFR: In New York? No, it was not... I think we played San Miguel and a couple of others.

AGD: The day before the Carnegie Hall show...

JFR: Which was probably the most exciting night of my life up until that point, the fact that I had got the band over to Carnegie Hall. I think my ego was probably in another solar system or something.

AGD: Back to HOLLAND; how did you feel about the Fairytale, being asked to narrate it?

JFR: I was very disappointed at first, because I wanted Brian to do it... to me, it was "Aw Brian, please don't cop out, c'mon you can do it". "No, no, no..." and finally the compromise was reached where he would do the silly voice. I don't know if you're aware that I had to ad-lib the last minute and a half or so, because he never finished writing it.

AGD: Were you also a little disappointed because some of the Fairytale music was stronger than some of the album material... that Brian didn't expand the fragments?

JFR: Yes. It was my hope that HOLLAND would have become a double album with those pieces turned into songs, especially that incredible thing that Carl sings with Brian



playing the organ - "pied piper/You'd better get back in bed".

AGD: Now, of course, we come to the other question you know I'm going to ask; your parting with the Beach Boys. Again, there are conflicting versions...

JFR: First of all, I preferred to stay in Holland; secondly, Carl did not fly over to dismiss me. I flew to Los Angeles, and didn't have my heart in it at all, wanted to leave and get back to Holland. I felt very uncomfortable even flying out there, but I had to for the preparation of the live album. Carl was going through a lot of personal difficulties, I was going through a lot of personal difficulties, and there was a crisis of confidence between Carl and myself. There was a meeting at which these things were discussed, some of which Carl didn't want discussed, some of which I didn't - things which had nothing to do with the Beach Boys. At this meeting, Carl stated that there was a crisis of confidence, at which point, I think Alan first moved to have a sort of vote of confidence in me, and I expressed a feeling that, unless I had total confidence of everyone in the group, I really didn't feel it was worthwhile going on. Also, much more importantly to me, I expressed that I wanted to get back to Holland. The others at the meeting were, I think, Mike, Steve Love, who didn't have a vote, Alan, Dennis and Carl... not Brian, of course.

AGD: The next thing that anyone heard anything of you was the WESTERN JUSTICE album some two years later; what had you been doing in the meantime?

JFR: Enjoying Holland... trying to learn a bit of the language.

AGD: How did WESTERN JUSTICE come about?

JFR: I was asked to make an album, being... I guess a recognised force, or whatever term is applicable to people who have been involved with successful music. I had a piano, I was playing some songs and the first one that came out was America, and suddenly I had images of doing a great project, and so the story came about. Then the project started getting bigger and bigger, and I allowed it to happen; I was very insecure about doing the thing at all, so much so that I decided not to do it alone but instead have somebody else to do a lot of the vocals, and that was Machel Botman. When it came to the mix, which was done at Abbey Road studio 2, as was about a third of the recording, I guess, by that time I had really started losing faith in myself, and found I was putting my voice deeper and deeper into the mix to the point where it just became, on reflection, a farce... something Mike Love would have called a grave-yard mix, because I buried the vocal. I loved that term he used to use... I'm sorry, but could we wrap this fairly soon?

AGD: Of course... O.K., one final thing, your opinion of what the Beach Boys are doing today.

JFR: Rubbish... I think it's a crime, an absolute crime what they're doing today. They're probably one of the most talented, if not the most talented band to come out of the USA and I think it's criminal that they're not using their talents. I think it's disgusting that they're just resting on past laurels. I think it's selling themselves short that they're not in there, writing the songs which made us all so happy and have touched our lives so much.

(Many thanks to Mike Gardiner, who made the interview possible and to Jack for giving me a large slice of his valuable time, and for answering all my questions with refreshing honesty.)

AGD

## CALIFORNIA COLLECTOR'S SERIES VOLS. 1, 4 AND 5

VOLUME 1: CARNIVAL OF SOUND - Jan Berry's unreleased WB cuts. Side one: Carnival of Sound, Mulholland, Stay. Side two: Blowin' my Mind, Louisiana Man, Laurel and Hardy

VOLUME 4: DEAN TORRENCE MUSIC PHASE 1 1964-1967 - Side one: Vagabond, When I Go to Sleep, Theme from Leon's Garage. Side two: Like a Summer Rain, Vegetables

VOLUME 5: BEACH BOYS - LIVE AND UNRELEASED - Side one: Live side; Veg-etables, Fallin' In Love (live 71). Side two: Studio side; Loop de Loop, Brian's Back

Vol. 3 of this series was reviewed in STOMP 32; I have only just received the information for the above vols.

Vol. 1, side one, features the three unreleased songs from Jan Berry's unissued Warner Brothers album CARNIVAL OF SOUND. The full album line up was Hawaii, Carnival of Sound, Louisiana Man, Love & Hate, Mulholland, Laurel & Hardy, Fan Tan, Blowin' My Mind, In the Still of the Night, Only a Boy, Stay and I Know My Mind. All but the three songs on side one have been issued at some time or other on various obscure Jan & Dean singles, but the other nine can be found on The Legendary Masked Surfers' double album on Blue Pacific 33-7803 and Oddities on Magic Carpet 10003. Jan's version of Maurice Williams and the Zodiacs 'Stay' is the most interesting cut. This version of Laurel and Hardy features Monkee Davy Jones on lead vocal. It is still a mystery to me as to just how involved Jan Berry was in these recordings, as we are led to believe that it took Jan a few years to learn to talk after his accident in April 1966. I mean does he actually sing lead on any of these songs or was it session men sounding like him?

Vol. 4 groups together some of the tracks Dean Torrence was involved in outside of Jan & Dean from 1964 to 1967. Vagabond also known as Other Towns, Other Girls, was later recorded by Jan & Dean with different lyrics as The Restless Surfer on the Ride the Wild Surf album. This version was recorded by Gary Zexley and Dean Torrence. When I Go to Sleep was the B side to Vagabond. Theme from Leon's Garage was issued under the name Our Gang in 1966 and the songs tag re-appeared on Like A Summer Rain from SAVE FOR A RAINY DAY. The version of Like a Summer Rain here is different to the released version, being slowed down slightly. Vegetables is the Laughing Gravy version from 1967 as well as Dean, features Brian Wilson and American Spring/The Honeys on vocals. Rumours are that the backing track is a SMILE original!?

Vol. 5 is something else, a really superb EP. The live songs on side one were performed on the David Frost show in February 1971 with just Carl and Alan strumming acoustic guitars. Dennis talks about the Two Lane Blacktop film and sounds just great on Fallin' In Love (Lady). Dennis' vocals were certainly at their peak in the early 70's. The studio side starts with Loop de Loop which seems to have been around for a long time now. The quality is super and this track would be a highlight on any Beach Boys album. It's great to have a good copy on vinyl. Brian's Back is from Mike's FIRST LOVE unissued album. Part of the intro with the radio being tuned into Be My Baby is included, but the symphonic section is missing. The song has been reviewed in STOMP before, but again the quality of the pressing is quite superb.

With the lack of new product from the group do yourselves a favour and treat yourselves to this EP at least for Christmas. I certainly hope we can look forward to more issues like this in the series. Vol. 2 is likely to feature some hard to find Fantastic Baggy's tracks and possibly one Beach Boys cut. Details will be given as soon as I get them.

See the adverts at the back for information on how to obtain all five volumes.

MIKE

## CONCERT REVIEWS

### BEACH BOYS - HOLLYWOOD BOWL - SUNDAY 19th SEPTEMBER 1982

"This is the first concert at the Bowl for 16 years" my friend observed as we headed towards Hollywood. "You're in for a treat" she added "Carl's back and they sound incredible". Outside the Bowl tickets were still being offered for sale, the concert was not a sell-out. It deserved to be... it was brilliant.

After a few minutes darkness the stage lit up in a blaze of light, "fun is in, it's no sin, it's that time again...." sang Mike as the band led into It's O.K. The audience cheered, and I counted the people on stage - there were 10! Carl, dressed in black, stood right at the front, smiling at the audience. A beardless Mike Love looked in control, and Dennis, also beardless, looked remarkable the same as on the back of the WILD HONEY album, 15 years ago. There was Bruce on the far left and Al Jardine on the right. But there was nobody sitting at the white piano on the far right of the stage - no Brian Wilson.

They continued without a break with a perfect rendition of I Can Hear Music, Sloop John B and Darlin'. It was obvious they had been rehearsing, as both vocally and instrumentally they were tight, with no slip ups, no missed chords, no missed intros - this was the band, the Beach Boys as I'll always remember them.

During Runaway, which Al said might be coming out as their new single soon, Adrian Baker played piano. Mike then introduced 409, Shut Down, Little Old Lady, Little Deuce Coupe and I Get Around as "our World renowned set of automotive classics" - which made me cringe - Mike sounded very nasally on these.

When they played Rockin' All Over the World, Mike introduced Carl and said "this is from Carl's new album YOUNGBLOOD, which is gonna be out real soon, so all go out and buy a copy O.K."

A horribly overweight Brian Wilson appeared as the encore started, Mike quickly introduced him as "the guy that put us here". Brian started to play the piano, stopped, gazed at the audience, then the band and back to the audience for the remainder of the encore, then he started to walk off stage at the end of Fun Fun Fun, but at the bands insistence made a brief acknowledgement to the crowd, vanished, not to be seen again that evening.

The entire set was: It's O.K., I Can Hear Music, Sloop John B, Darlin', Dance Dance Dance, Wouldn't It Be Nice, In My Room, Do It Again, 409, Shut Down, Little Old Lady from Pasadena, Little Deuce Coupe, I Get Around, Runaway, God Only Knows, Come Go With Me, Be True To Your School, Surfer Girl, Disney Girls, California Girls, All Summer Long, Help Me Rhonda, Rockin' All Over the World, Rock & Roll Music, Surfin' Safari, Surf City, Surfin' USA, Good Vibrations, Barbara Ann, Fun Fun Fun - the last three being the encore.

Jeff Foscett played a superb guitar solo during Come Go With Me, Bruce Johnston sang the high parts on In My Room, Dennis left the stage after Wouldn't It Be Nice returning for Runaway. Carl sang on God Only Knows - perfectly.

Overall a superb performance, my only criticisms are that Mike, at times, sounded excessively nasal, especially during California Girls, and the choice of material - what happened to Heroes & Villians, Cottonfields and even Lady Lynda?

#### BEACH BOYS - VENTURA COUNTY FAIR - WEDNESDAY 6th OCTOBER 1982

Ventura County Fairgrounds are about 1½ hrs drive north of LA. During the drive, which was well worth it, I wondered if they would add County Fair to their set - but they didn't.

After spending several hours and a lot of \$\$\$ on the fair attractions the hour of 8 pm drew near and I found my seat. This concert was quite unique as against other BBs concerts, as most of the audience were not watching the performers; like myself, all eyes were on the large man walking around the back of the stage area. It was during Come Go With Me that a lumbering giant strolled on stage then departed, but stayed in the area behind the rest of the band watching them play - just staying out of the spotlight area and resisting all attempts to be lured up front. "Who's the big guy at the back" commented a youthful voice from behind me. Silly question, I thought, who else could it be but Brian Wilson. "Come out front, Brian" said a rather hoarse Dennis at the end of his solo spot of You Are So Beautiful, but Brian was having none of this - he just walked around at the back and watched Mike Love introduce his new born son to the audience, which Bruce joked "Mike Love the second".

The songs were performed with more enthusiasm than at the Hollywood Bowl, and Carl was really leaping about, especially during Rockin' All Over the World. The only addition to the set was Dennis' You're So Beautiful at the start of the encore. A surprise appearance was made at the encore, none other than a bespectacled Billy Hinsche. Adrian Baker was not present at this concert.

Another fine performance by the Beach Boys - or was it the Mike Love Endless Summer Beach Band, it gets harder to tell the difference.

ALAN MARSHALL

LETTERS

Dear STOMP,

RECORD NEWS: Mention has already been made of the third album on the Johnston label namely Peter Noone - One Of the Glory Boys (ARZ 37369). Having purchased a copy I can report that Bruce Johnston does appear on the record but only once adding backing vocals to Side 2 track 3 Gone With The Wind. Bruce is not, as he was on the Tremblers album, given any production credits.

In 1981 an album by Ian McLagan - Bump In The Night (Mercury SRM-1-4007) was released in the US featuring Ricky Fataar as one of the Bump Band - McLagan/Fataar/Johnny Lee Schell/Ray Ohara and now the Bump Band has appeared on an album released in this country, namely Bonnie Raitt - Green Light (Warner Bros. K56980), both were produced by Rob Fraboni. Ricky (drums, percussion, vocals) is credited with cowriting one song side 2 track 2 I Can't Help Myself, but unfortunately despite the fact that the band rock along I found the album unmemorable except for one catchy number, a cover of Eddy Grant's Baby Come Back.

I hope you will soon be able to give readers further news of the albums by Susan Lynch and Myrna Smith.

GRAHAM R. RITCHIE

Thanks for the info Graham. Myrna's album still has not been released, some problems over the song publishing we are told. Haven't been able to find a copy of the Susan Lynch album yet. STOMP

Dear STOMP,

I have been a great fans of the Beach Boys for 15 years (I'm 31 yrs old) and am still following them. I'm a Director of an Italian rock magazine devoted to English and American music. I would like to tell you of my opinion of the BB's career, though to say everything I would have to write a book.

I'm a big collector and have all their albums (about 250 LPs with foreign releases and compilations etc. and 200 singles, approx.). Anyway there are many things they have done during the last few years that I haven't liked. The horrible disco version of Here Comes The Night led me into a big crisis and I nearly sold my collection because of it. After a month I changed my mind. I then heard the second Celebration album which, in my opinion, is very good. The solo albums by Mike Love, Carl and Dennis Wilson are very flat. I don't like Mike Love trying to imitate the Beach Boys music, he has the voice but not the music. Also Carl Wilson has made a mediocre album by second-rate musicians. Brian Wilson is a genius, we know that, yet he's not interested in a solo album, so please BEACH BOYS why not make a new album... For this album I hope they don't use Bruce Johnston anymore.

My favourite top albums are: 1. SURF'S UP 2. PET SOUNDS 3. BEACH BOYS PARTY!  
4. HOLLAND 5. KEEPIN' THE SUMMER ALIVE

Anybody who wants to trade for Italian singles or albums with good picture-sleeves should send me a list to Aldo Pedron, Via E. Pastori No.20, 21010 Verghera Di Samarate (VA), Italy.

ALDO PEDRON

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VIDEOS: Beach Boys 20th Anniversary Special and 1976 TV Special on 2 hr video, superb quality. Also Jan & Dean movie Deadman's Curve. I have several. So send offers with confidence. Trades for records also accepted. Also have large collection of surf music, send your 'wants' list to Dave, 15 Braithwaite Crescent, Keighley, W. Yorkshire, BD22 6EX

CUTTINGS WANTED: Album, singles reviews, especially Dennis and Bruce. Also second part of Nick Kent's NME 75 article and 75 Wembley reviews (possible trade). Also any tape lists (for sale) welcome. Write to Kevin Cooper, 60 Black Ledge Street, Daub Hill, Bolton, BL3 4B.

VIDEOS: Beach Boys videos available: 20/20 - profile, Keepin' The Summer Alive Special, Washington, Ed Sullivan and Mike Douglas Shows, 15th & 20th Anniversary Specials and Deadman's Curve. Send cash offers (swops also considered for Beach Boys items) to Dave, 15 Braithwaite Crescent, Keighley, W. Yorkshire, BD22 6EX

FOR SALE: CALIFORNIA COLLECTORS SERIES Vols. 1-5. \$10 for each EP, which includes airmail, or if you order five copies or more then there is a 20% discount. (See page. 15 for review) Write to West Coast Service, PO Box 699, Blacktown, 2148 New South Wales, Australia.

CALIFORNIA MUSIC: is a mag for BB, Jan & Dean and Surf Music Fans published bi-annually £6 write to Stephen McParland, 2 Kentwell Ave., Concord 2137, New South Wales, Australia.

BEACH BOYS FREAKS UNITED is the official US fan club. For one years subscription of 4 issues send £3 to PO Box 842282, Los Angeles, California 90073.

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ADD SOME MUSIC is published bi-annually, contains album reviews, factual articles and exclusive photos. Send £6 to Don Cunningham, PO Box 10405, Elmwood, Connecticut 06210, USA.

### OTHER NEWS

As mentioned in the Record News, Carl's album YOUNGBLOOD is set for release in the UK on the 14th January. The album was recorded and mixed at Cherokee Studios with additional recording at Caribou and Westlake Studios. Jeff Baxter is the Producer. The front cover has a portrait of Carl. Musicians featured are Jeff Baxter, Elliott Randell, Tom Veitch and John Daly on guitars, Billy Hinsche, keyboards and guitar, Ed Greene and Alan Krigger on drums, Neil Stubenhaus and Gerald Johnson on bass, John Shinger, keyboards, Nicky Hopkins on piano, Bryan Cummings and Ron Viola, tenor sax, Lee Thornberg, tenor sax and flugel horn, Jerry Peterson on baritone sax. Background vocalists are Carl Wilson, Myrna Smith, Timothy B. Schmit, Burton Cummings, Billy Hinsche and Jeff Baxter. Carl is of course on lead vocals and guitar. At the time of writing no single has been decided but there are four songs in contention - What More Can I Say, Givin' You Up, What You Do and If I Could Talk to Love. There is a strong possibility that Carl will be paying a short UK promo visit in the New Year.

The Beach Boys studio sessions booked for October at Rumbo were cancelled. No studio time has been allocated before the end of this year.

The group were set to play at the First Jamaica World Music Festival on the 25th, 26th & 27th November. Other artists included Aretha Franklin, Squeeze, Toots & The Maytals, Grateful Dead, B-52's, Joe Jackson, Clash, Rick James, Ronnie Milsap plus many reggae artists, and tickets cost \$100!

The Honeys album on Rhino No. 851 is due in February. Songs recorded include cover versions of The Raspberries' Ecstasy, The Grassroots' Temptation Eyes, 1910 Fruitgum Co.'s Indian Giver and a Brian Wilson song Go Away Boy, plus some new original material. The group consists of the three originals Marilyn, Diane and Ginger. Sounds great.

CBS in Los Angeles have closed their offices, which means even less pressure on The Beach Boys to record new stuff.

Jan & Dean have a new double live album out on Rhino, ONE SUMMER NIGHT/LIVE No. RNDA 1498. The album includes many Beach Boys' covers, more details next issue.

The Beach Boys 'Portrait of a Legend' 25 minute documentary finally made it on ITV in the London area recently. Don't worry if you missed it as we will be showing at next year's Convention, now officially booked for the 10th September 1983.

Rumoured 1983 Capitol rarities album of alternate mixes and unreleased live material now seems doubtful as the guy pushing the project has been laid off.

America's VIEW FROM THE GROUND album featuring Carl on six tracks is on release in December No. EST 12209.

Finally, STOMP gets a mention in the 1983 Rock Yearbook. Fame at last.

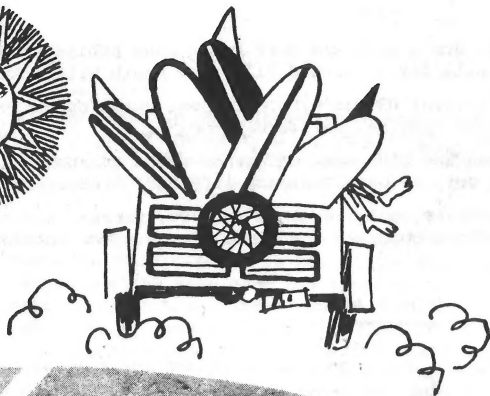
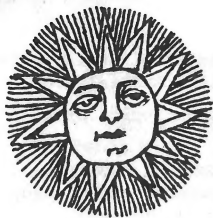
#### MIKE

LATE NEWS...LATE NEWS...LATE NEWS...LATE NEWS...LATE NEWS...LATE NEWS.....

The Carl Wilson UK single will be: What You Do To Me

December issue of Record Collector features a Solo Beach Boys article.





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